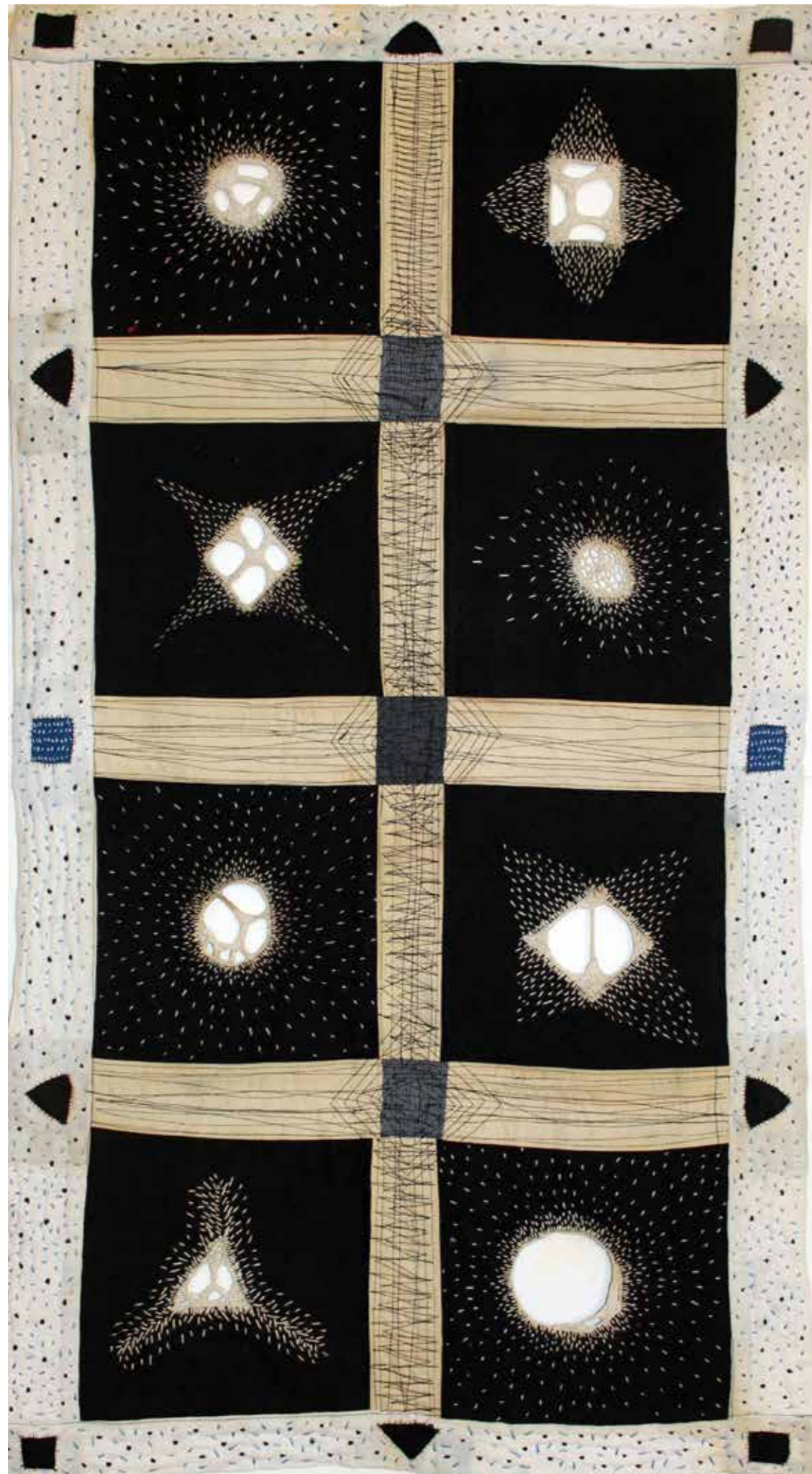


MARINA ORLIĆ

Poetika stare krpe



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U kući se uvijek nešto šivalo, paralo, krpalo i prepravljalo. To je radila baka na svojoj staroj Singerici na zamašnjak, a kasnije i mama na električnoj. Svaka se krpica čuvala i pomno spremala. Voljela sam prekapati po tom šarenom blagu smišljajući odjeću za lutke, a potom i svoju vlastitu. Odrastajući na marginama hipi pokreta i u prapočetima konzumerizma, snalazili smo se, ponekad vrlo kreativno, u oblikovanju garderobe i modnih dodataka. Za studentskih dana kupovala sam garderobu na čuvenom zagrebačkom Hreliću. Tamo sam pronalazila čudesno lijepe i jeftine stvari. I danas bih mogla pokazati kakvu krpicu u svom ormaru koja potječe s tog slavnog mjesta.

Na stranu ekološka svijest, održivost i rastući svjetski trendovi u kojima je pitanje prestiža nositi garderobu nastalu od tekstilnog otpada. Na stranu jeftinoća materijala. Jednostavno volim reciklirati. U tom postupku lako se događaju pretvorbe i obrati u kojima ružno postaje lijepo, pohabano - tekstura vrijedna divljenja, a u toj novoj ljepoti i dalje je prisutna negdašnja ružnoca i to nas možda zbunjuje, zasmijava ili čudi. Čarolija tog preobličavanja isprepliće živote predmeta i u onom drugom nikada ne prestaje trajati prvi, a novi predmet kao da zrači sviješću o sebi.

Zidnjaci (ili tekstilni kolaži) koje izlažem ovom prilikom, reciklirana su odbačena odjeća, ostaci od krojenja i drugi tekstilni predmeti. Obiljem tkanina najrazličitijih vrsta opskrbljuju me prijateljice i njihove prijateljice. U tim zanimljivim hrpama pronalazim i rijetke starinske uzorke ili egzote s putovanja. Već izrezivanje, sortiranje i skladištenje, postupci su u kojima se naslućuju sljedeći. U taktilnosti materijala, njegovoj težini ili lakoći, krutosti ili podatnosti, gustoći, prozirnosti, uzorcima i asocijacijama koje prizivaju već se odvijaju vizije budućih sklopova, načina spajanja i preklapanja.

Nadahnuće mi dolazi iz narodnih tradicija, srednjovjekovnih europskih i perzijskih tapiserija, indijskih i japanskih tehnika veza, ali naravno i iz svih minulih ili postojećih estetika koje ne možemo biti vezane uz tekstil, kao što su minojske ili etruščanske freske, rimski mozaici ili kuhinjski zidnjaci 19. stoljeća kakve smo donekadno vidali u starim kužinama, a sada su predmet etnoloških i socioloških istraživanja.

Moji zidnjaci izrađeni su od više slojeva tkanine kako bi dobili čvrstinu i debljinu. Gornjim slojevima izrezujem rupe različitih oblika i tako dobivam šare s uzorkom donjih slojeva, ili našivam motive i sve doradujem vezom različitih bodova. Guščim ili rjeđim prošivanjem svih slojeva, jačim ili slabijim zategnućima postižem valovita mrežkanja površine koja teku u različitim smjerovima i dodatno povezuju slojeve. Gotovo sve šijem ručno, jer tako lakše nadzirem zategnutost konca i tkanine, lakše mijenjam tokove teksture pri svakom ubodu igle, dobivam više u taktilnoj vrijednosti, a sam postupak je meditativniji.

Volim osluškivati volju materijala i vrebati na začudnosti kojima me iznenađuje njegovo ponašanje. Ponekad sam osupnuta ljepotom samih tekstura i grafizama, pa ih odlučujem ponavljati i predstavljati kao samostalne apstraktne kompozicije. To mogu biti razne vrste zakrpa, mrežaste formacije slične čipkama i slično. Ili od početka postoji ideja figuralne kompozicije. Ponekad su to fantastični prizori, simbolične slike iz zapamćenih, upečatljivih snova ili nejasne slutnje koje se uobličuju tek tijekom rada ili pak samo raznovrsne stilizacije kojekakvih bića kojima se divim ili ih volim pojesti.

Bilo da su kompozicije figuralne ili apstraktne, u njima se ornamentacija ukazuje kao neizbježna. U ritmici građenja ornamenta pojavljuje se magijsko koje uvlači u svoj prostor, vrijeme, svijet. Pretvorba banalnog motiva u ornament slična je prerastanju događaja u legendu ili mit. Prizor više nije uhvaćeni trenutak već neprekidno teče i obnavlja se poput začarane rijeke koja se ulijeva u vlastiti izvor. Pa mi se pritom i vlastiti život ispisuje kao ornament samo meni vidljiv i čitljiv.

Poetics of a Rag

My family used to do some sewing, tearing, stitching and reworking all the time. First my grandmother did all these things on her antique Singer hand operated sewing machine and then my mother did the same on an electric one. Each and every piece of doth was carefully put away. I enjoyed digging through that colourful treasure and designing dothes, first for my dolls and then for myself. While growing up on the margins of the hippie movement, when consumerism barely existed, we had to be very creative in shaping our wardrobe and fashion accessories. When I was at university, I used to shop for dothes in Hrelić, Zagreb's most famous flea market. I remember finding exceptionally beautiful and cheap things there and even today people would be able to see in my wardrobe some pieces of dothes purchased at that popular place.

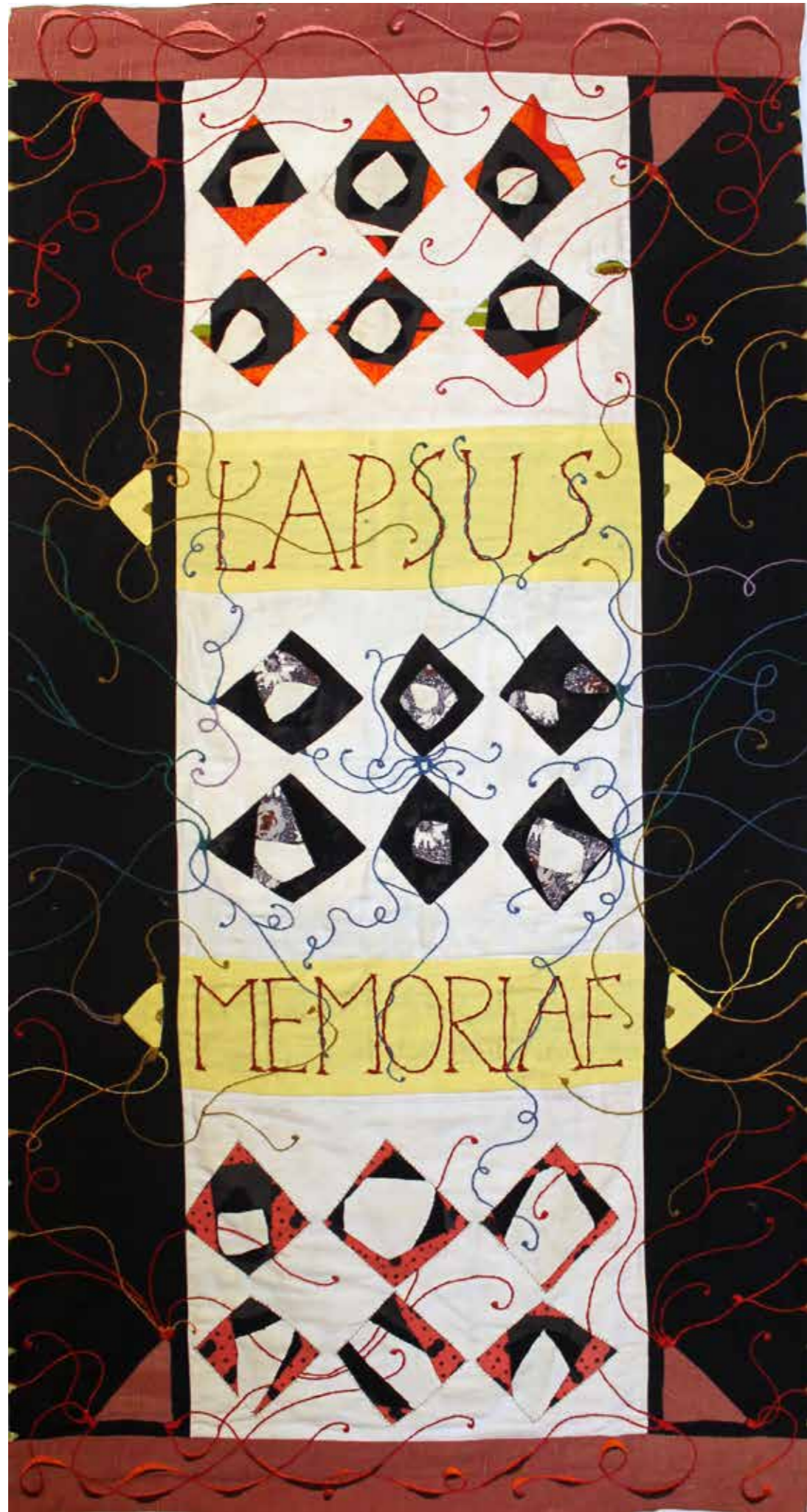
Leaving aside ecological awareness, sustainability, growing world trends of wearing dothes made from textile waste, cheap materials, I simply like recycling. This procedure can easily see transformations and changes that turn the ugly into the beautiful, worn-out things into textures worth admiring, with this new attractiveness still containing the former ugliness, which might seem confusing, funny or strange to us. The magic of this transformation makes the lives of the objects intertwine; original objects never cease to exist within the new ones and a newly created object seems to radiate the awareness of itself. The textile wall hangings exhibited on this occasion represent recycled discarded clothing, trimmings and other textile objects. I get plenty of different fabrics from my friends and my friends' friends. In these piles I can find some rare antique patterns and exotic items related to different journeys. Trimming, sorting and storing are the procedures that indicate those that are about to follow them. Materials and their tactility, weight, stiffness or suppleness, thickness, transparency, patterns and associations that are invoked already involve the visions of future compositions, ways of assembling and combining them.

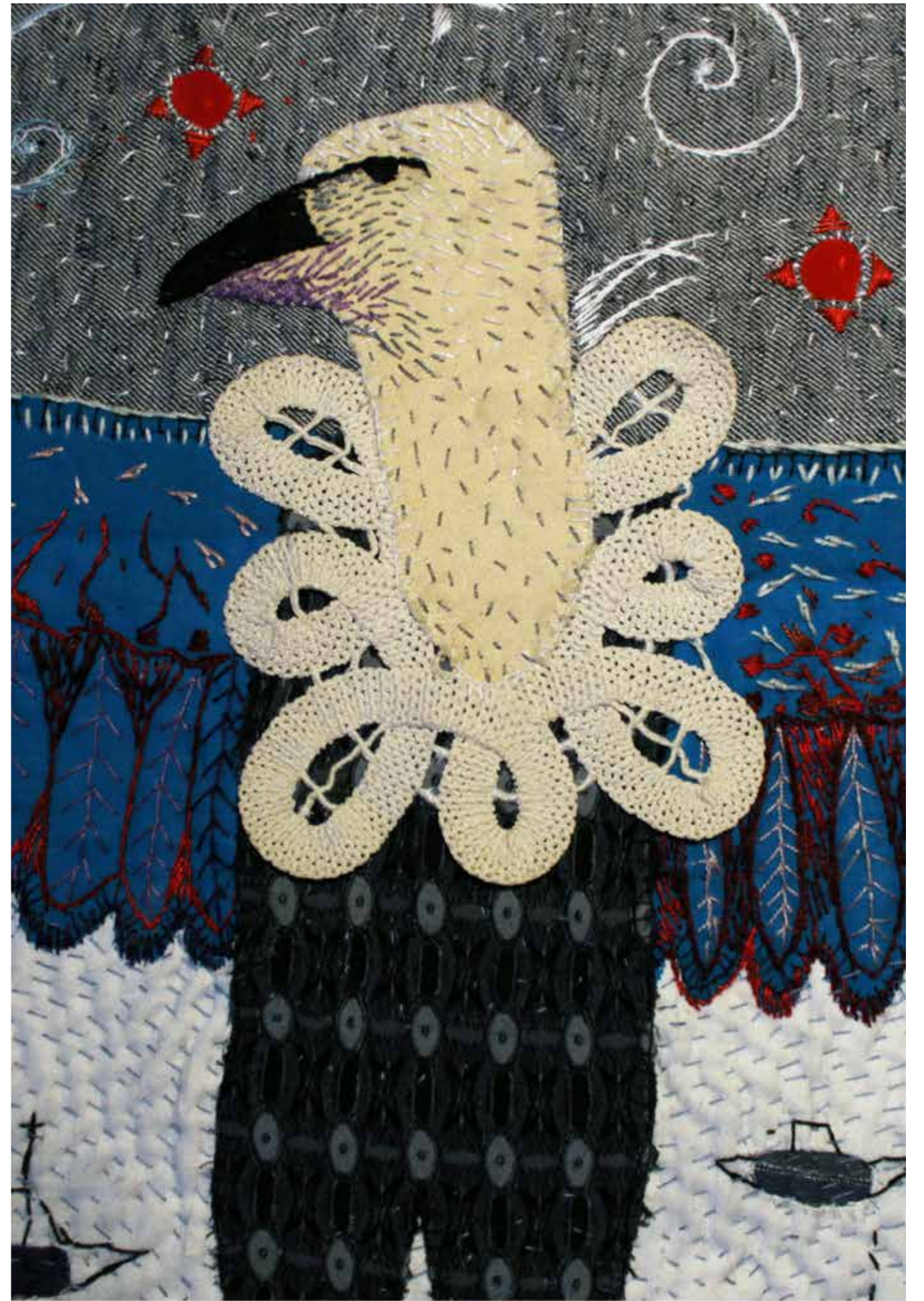
I have been inspired by folk traditions, medieval European and Persian tapestries, Indian and Japanese vase techniques as well as by all past and existing aesthetics not necessarily related to textile such as Minoan or Etruscan frescoes, Roman mosaics or 19th-century wall hangings that could be seen until recently in old kitchens and now they represent a subject of ethnological and sociological research.

My wall hangings are made in several layers of fabric so that they can be stiff and thick. I cut holes of different shapes in the upper layers, thereby gaining the striped patterns of the lower layers or I sew on motifs and finish everything by applying different embroidery stitches. Thicker or thinner stitching of all the layers and stronger or weaker stretching help me create ripples on the surface, which run in different directions, while additionally strengthening the layers. I nearly always sew by hand because it enables me to control more easily the thread and fabric tension, to change more easily the texture directions at each stitch and to gain more in tactile value, with the procedure being more meditative.

I love sensing the will of the material and awaiting eagerly the mirades that leave me surprised at its behaviour. I am sometimes astonished at the beauty of some textures and graphisms, so I decide to repeat them and represent them as independent abstract compositions. These may be different types of patches, net-like formations similar to lace and the like. Or the idea of figural composition has been present since the beginning. Sometimes they are fantastic scenes, symbolic images from memorable, striking dreams or vague premonitions that are formed only in the process of creation or mere stylisations of various creatures I admire or like to eat.

Regardless of whether the compositions are figural or abstract, their ornamentation appears inevitable. The rhythmic of building an ornament includes something magical that draws into its space, time and world. Transforming a banal motif into an ornament is similar to turning an event into a legend or myth. A scene is not a captured moment but rather it flows and revives like an enchanted river that runs into its own source. In so doing, my own life takes shape as an ornament that is visible and legible to me only.





Marina Orlić rođena je 1958.g. u Puli. Profesionalno se bavi keramikom, kiparstvom i slikarstvom kao samostalna umjetnica. Članica je Hrvatske zajednice samostalnih umjetnika (HZSU), Hrvatskog društva likovnih umjetnika Istre (HDLU-Istria) i Udruženja likovnih umjetnika primjenjenih umjetnosti Hrvatske (ULUPUH). Izlagala je na brojnim skupnim i samostalnim izložbama i sudjelovala na umjetničkim kolonijama. Radila je restauracije zidnih slika na nekoliko spomenika kulture u Istri.

Njeni radovi zastupljeni su u knjigama:

"Povijest moderne keramike u Hrvatskoj" (Školska knjiga, Zagreb, II prošireno izdanje 1996.),

"Suvremena keramika u Hrvatskoj" (Zagreb, Art studio Azinović, 1994.) autorice prof. M.Baričević i

„Keramika i suvremena umjetnost“ (Zagreb, ULUPUH, 2016.) autorice V.S.Gabout,

te u nekoliko javnih i privatnih zbirki umjetnina:

1997. Zbirka suvremene keramike, Dvorac Pejačević, Našice (fundus Kolonije umjetničke keramike "Hinko Juhn")

2005. Fundus umjetnina Grada Pule , keramika (otkup)

2005. Privatna zbirka- Park skulptura u kamenu gospodina Dinka Slezaka u Mostaru, kameni reljef (u sklopu kiparske kolonije)

2006. Privatna zbirka skulptura bikova gospodina Danijela Režeka, Zagreb, keramika (otkup)

2011. Fundus umjetnina slikarske kolonije Fulfinum u Omišlju

Privatna zbirka Faggian , Pula, keramika (otkup)

Javni radovi:

1995.- Ciklus od 15 keramičkih reljefa na temu Otajstva u crkvi Majke Božje od Zdravlja u Medulinu (narudba župnika Ante Močiboba)

1998. Kamena skulptura bika pred ulazom u mjesno groblje, Pomer (u okviru kiparske kolonije Cavæ Romanæ 1997.)

1999. Keramički detalji (varijacije na temu pulskog grba) na Spomeniku žrtvama fašizma na Gradskom groblju u Puli (suradnja s arhitektom Davorom Matticchio)

2002. Keramičke dekoracije na zidovima caffè-bara "Televizija" u Puli (suradnja s arhitekticom Almom Matticchio)

2004. Kamena skulptura na autobusnom kolodvoru u Mostaru (kao asistentica akademskom kiparu Korbinianu Huberu (u sklopu međunarodne kiparske kolonije 2004.)

2011.-2014. Idejno rješenje i izrada skulptura od terakote za knjižnu nagradu Kiklop. Naručitelj: Sa(n)jam knjige u Istri

2016. - Ciklus od 14 reljefa Križnog puta u crkvi Sv. Križa u Medulinu (narudba župnika Ante Močiboba)

MARINA ORLIĆ

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Marina Orlić was born in Pula in 1958. She is professionally engaged in ceramics, sculpture and painting as a freelance artist. She is a member of the Croatian Freelance Artists' Association (HZSU), Croatian Association of Artists - Istria (HDLU-Istria), Croatian Association of Artists of Applied Arts (ULUPUH). She has had numerous group and individual exhibitions and participated in different artists' colonies. She has carried out restoration work on the wall paintings on several cultural monuments in Istria.

Her works can be found in the following books:

History of Modern Ceramics in Croatia, (Školska knjiga, Zagreb, second extended edition, 1996

Contemporary Ceramics in Croatia (Zagreb, Art studio Azinović, 1994) by Prof M. Baričević and

Ceramics and Contemporary Art (Zagreb, ULUPUH, 2016) by V.S. Gabout and in several public and private art collections

1997 - Contemporary Ceramics Collection, Pejačević Castle, Našice (holding of the Ceramics Artists' Colony Hinko Juhn)

2005 - City of Pula Holding of Works of Art, ceramics (purchase)

2005 - Private collection - Stone Sculptures Park by Dinko Slezak in Mostar, stone relief (as part of sculpture colony)

2006 - Private collection of bull sculptures by Danijel Režek, Zagreb, ceramics (purchase)

2011 - Holding of Works of Art of the artists' colony Fulfinum in Omišalj

Private collection Faggian, Pula, ceramics (purchase)

Public works:

1995 - Cycle comprising 15 ceramic reliefs with the theme of the Mystery located in the Church of Our Lady of Health in Medulin (commissioned by Vicar Ante Močibob)

1998 - Stone bull sculpture at the entrance of the local cemetery, Pomer (as part of the sculpture colony Cavæ Romanæ 1997)

1999 - Ceramic details (variations on the theme of the coat of arms of Pula) on the Monument to the Victims of Fascism in the city cemetery in Pula (in collaboration with architect Davor Matticchio)

2002 - Ceramic decorations on the walls of the bar Televizija in Pula (in collaboration with architect Alma Matticchio)

2004 - Stone sculpture at the bus station in Mostar (as an assistant to the academic sculptor Korbinian Huber, as part of the international sculpture colony 2004)

2011 - 2014 Conceptual design and terracotta sculpture design for the Kiklop Literary Award. Commissioned by the Book Fair in Istria

2016 - Cycle comprising 14 reliefs of the Stations of the Cross in the Church of the Holy Cross in Medulin (commissioned by Vicar Ante Močibob)



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